



record research

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30 CENTS



HORACE HEIDT HAS A MUSICAL NIGHT by Woody Backensto

A Los Angeles newspaper used the headline above. The story goes that the special, "Family Night with Horace Heidt", a one-hour color presentation, which appeared on Thanksgiving Day, November 25, 1965 on Los Angeles' KTTV, Channel 11, from 8-9 PM, was taped to determine if the time is right for Heidt's return to television after an absence of 10 years. Heidt gathered a stellar cast of entertainers offering music, comedy, and dance for the entire family. On this first show the talents of trumpeters Al Hirt, Pete Candoli, and the late Red Nichols led off the show. Their rendition of "Hot Lips" was decidedly the program's finest offering.

Red Nichols recorded this film on December 16, 1964, more than seven months before his death in Las Vegas. The actual broadcast was five months after Red's death. Strange that Horace Heidt crossed the path of Red Nichols' musical career at its beginning and near the end! While attending Culver Military Academy in Indiana (1920), Red Nichols organized a jazz band, but refused Horace Heidt the piano chair because he was too square. Regardless, Red made his last TV appearance on Heidt's show.

Horace Heidt was born on May 21, 1901 in Alameda, California. Although athletically inclined during the early years of his life, his mother insisted he practice the piano. He graduated from Culver Military Academy with the honors of best all-around athlete and best scholastic standing. In 1920 he then went to the University of California at Berkeley, class of 1924, where he was a member of the Golden Bear Football Wonder Team. During his football playing he received a fractured back and was in the hospital when he heard Guy Lombardo's orchestra playing over the radio and resolved to make a life of music, with an orchestra not like Lombardo's but one of entertainers surrounding a band which could provide dance music plus a show.

He got his first start in 1923 at the Claremont Hotel in Oakland with a 4-piece band, each man receiving \$10 per night for

Friday nights only. The band was modestly advertised as the world's greatest orchestra with their trained mascot, Lobo. This great trained German Shepherd dog, Lobo, would draw the crowds, and Heidt's orchestra would make the noise, but regardless business was good.

From the Claremont where he spent three years, he then shifted to the Athens Athletic Club in Oakland where he appeared not only for dancing, but also joined Hugh Barrett Dobbs "Ship of Joy" radio program every morning at 7:00 o'clock. This got him into the Grand Lake Theater in Oakland, where they developed the knack of changing shows every week, with business so good he was signed by Marco of Franchin & Marco as one of their travelling units. This brought the Heidt show to New York in 1930.

In 1930 Heidt made his debut in the Palace Theater in New York, where the orchestra was a sensation, staying for 16 consecutive weeks, a record. From there the band went to Monte Carlo for three months and came back to the Palace a year later where they proved a complete bust. The easy life of Monte Carlo and the Riviera had not agreed with the development of a great show.

The band broke up after this engagement, and Heidt got a job at the Golden Gate Theater in San Francisco in 1931 where he sold the management on the idea of taking the pit band from the pit and playing it on the stage, and bringing out the vaudeville acts in front of the band. He then organized a youthful college organization with great entertainment value. It was here that the King Sisters joined him, and Alvin Rey who became a sensation on the singing guitar.

Heidt was developing a new and different sound for radio and records, and went from the Golden Gate Theater to the Drake Hotel in Chicago, where he stayed for six years. Just like the Golden Gate Theater, he had been booked in for two weeks, but business was so good the band was held over. From the Drake Hotel to the Biltmore Hotel in New York in 1939, where he also stayed for six years, joining the Battle of Bands with Tommy Dorsey at the Commodore and Guy Lombardo at the Roosevelt Hotels.

At the Biltmore Heidt introduced the first informal dance interview program, called "Answers by the Dancers". He also introduced the famous "Pot of Gold" program which was the first giveaway on radio, and a smash hit. The ratings went so high so quickly that the network and the advertising agency were trying to find ways to bring it down so the F. C. C. would not become alarmed and take the program off the air claiming it was a lottery. The program was No. 1 in ratings for 3-4 years. It was during this period that Heidt did extensive touring, both in America and throughout the world for the Armed Forces.

Plus his radio and television programs and stage appearances, he also had a force of 35 men who merchandised the products of his sponsors. In this way he would stay on for a long time, and only had three sponsors over a period of 25 years.

During the Original Youth Opportunity program, started in 1946, the only talent show which toured into each and every city to audition talent, he discovered and brought to national prominence such stars as Art Carney, Gordon MacRae, Frankie Carle, Alvin Rey, the King Sisters, Johnny and the Book Stanley, Fred Lowrey, Conley Graves, Al Hirt, Ralph Sigwald, Dick Kerr, Jesse Owens, and many many others.

In 1955 he decided to forsake music and develop real estate he had acquired for his children and family. He sold his Lone Palm Hotel in Palm Springs, and his shopping center in Las Vegas, and built his Magnolia Country Club Apartments in Sherman Oaks. This is a unique apartment project in that it offers resort living right in Los Angeles.

Your reporter vividly recalls a 1939 caddie assignment for Larry Cotton (band vocalist). The foursome included Horace Heidt who shot a perfect game of golf --- 18 consecutive pars, exactly the way the course was designed. Today Horace says, "I do not play golf to speak of as I'm in the building business and this takes more time than music."

Enclosed: Work sheets of "Playa notes on Orinolo"

playa
5812-5839
NATIONAL
MUSIC LOVERS
Lobby
Tennis in Indian
Jones, P. 7

Copies of Plaza
Correspond.
TO RR
(WORK SHEETS)

> GRUBB GOLDEN < P. 7

WHERE ARE THEY NOW?

By Frank Kelly

GIL KOERNER, veteran sax man with C. B. S. staff years ago, Radio City Music Hall, ERNIE GOLDEN's Orch., FRANKIE CARLE, Jimmy Dorsey, etc., nowadays has been free lancing around Long Island, N. Y. gigs. BOBBY BYRNE, who blew fine Trombone with Jimmy Dorsey's band in 1937, had own band later, and in recent years was with band on the Perry Como TV show. He has been contractor these days with ENOCH LIGHT record co. (Time, or Command?) Bobby's brother, Don, who blew sax with Bobby's band, is back home in Michigan, free lancing. SY BAKER, who blew fine Trumpet with BOBBY BYRNE, JIMMY DORSEY, CASA LOMA, etc., nowadays has been a Wall St. broker and lives on N. Y. 's Park Ave. JOHN ROBERT HALL, who managed SAMMY KAYE, JIMMY DORSEY, etc. nowadays teaches history & English in the Tampa, Fla. high schools. BUDDY SCHUTZ, who drummed with JIMMY DORSEY, has been with VINCENT LOPEZ' TAFT HOTEL ORCH. Ditto JOHNNY MESSNER, sax player & singer. JOE ORTOLANO, who blew Trombone with the Orig. TOMMY DORSEY band & LARRY CLINTON - now blows with VINCENT LOPEZ. MISS BILLIE BURKE, veteran actress and a raving beauty in her youth, and widow of FLORENZ ZIEGFELD, the B'WAY producer, nowadays is a patient in a California nursing home. JOHNNY ANDREWS, who had his own NBC-TV variety shows several years ago, DJ in Cleveland, Ohio and still DJ over WCBS in NY & former posh cafe pianist-singer in NY - nowadays has been twice-nitely weather man over WCBS-TV. LICIA ALBANESE, ex Met opera diva and wife of Wall St. broker Joseph Gimma, lives in N. Y. City. MISS PATTY McCORMICK, former child star of B'way stage & films, has been reported to be working in a NY agents office. JOHN REED KING, veteran network radio announcer, has been recently seen & heard over Pioneer radio - TV stations KDKA in Pittsburgh, Pa.

One of the readers wrote something about Artie Shaw being on Richard Himber recordings-which I don't doubt. But I know for a fact that Hank D'Amico and Paul Ricci were with Himber at NY's Essex House in the late 30s, or before Fall of 1942. I heard them often on the air. Seems then Hank replaced Paul, or vice versa. And Louis "King" Garcia was with Himber at that time and often featured on hot trumpet solos. If your readers are that much interested to know if Hank, Paul & King recorded with Himber, contact Richard at the Essex House in NY, his mailing address.

To the subscriber who inquired about the identity of the Bixian Trumpeter with HENRY THIES' band I'd like to inform that party that the man was DOC WILDERSON. I think in recent years that Doc was living in Miami, Fla. (see RR72,p.10 -query)

To the gent who inquired about LOU CARTER! I can present him with a brief sketch on this pianist-arranger & song writer (?) who played with BOBBY BYRNE, CASA LOMA, JIMMY DORSEY and had a vocal group called THE SOFT WINDS and had own band in 1941. He also had his own group at Danburry Room in

(CONTINUED ON PAGE 9)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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Introduction by Perry Armagnac

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"JAZZ DISCOGRAPHIES UNLIMITED"

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"JAZZ DISCOGRAPHIES UNLIMITED"

By Ernie Edwards, Jr., Editor and Publisher

The seed for "J. D. U." was planted back in 1949, when I began compiling discographies on Woody Herman, Les Brown and Stan Kenton. My first co-worker was Pete C. Smith, now the 12 midnight to 6 a. m. DJ on KMPC in Hollywood (This station is owned by Gene Autrey). Pete and I began adding other groups in the modern jazz vein and after a couple of years we had put together several complete listings on many artists in the big band and modern jazz field.

In 1952 I contributed a few items to the Discophile and began collaborating with Jorgen G. Jepsen of Denmark. Jorgen and I began to exchange files and soon we had also compiled many listings on jazz artists. During the next 4 years I (with Jorgen most times) contributed several items and name listings to the Discophile. These included Pete Dailey on Capitol, Teddy Charles, Johnny Smith, Stan Getz on Roost and also I contributed to the large "V" file in one of the last issues of The Discophile. During the next several years I also contributed several listings to "Matrix", among them; Billy Butterfield, Georgie Auld, Chico Hamilton and Johnny Bothwell. In 1963 I did Claude Thornhill and a complete Stan Getz discography for Jazz Monthly.

When Jorgen Jepsen began his series of Discographies for Debut Records I also worked on this series of booklets, although Jorgen deserves full credit for these. In 1961-62 my own Stan Kenton (two volumes) and Woody Herman (two volumes) were published by Debut. Thanks to the success of the Woody Herman books, Frank Driggs of Columbia asked me to work on the Columbia set by the Herman Band, "The Thundering Herds". (L3L-25)

In late 1962 George I. Hall of Laurel, Maryland, and I decided to start compiling discographies on all of the big bands of the 30's through the middle 60's. This was a return to my first love - big bands. During the late 50's and early 60's I had concentrated on modern jazz listings only! In early 1963 George and I were joined by Bill Korst of Beloit, Wisconsin and thus "Jazz Discographies Unlimited" was born. At first we called our group "Big Bands Unlimited", but soon changed it.

I started to work on circulation drafts on several big bands and sent them to George and Bill for checking. By this method our files really began to grow. Soon other interested persons began to contribute (note to Len-see our letterhead), among them several well known Musicians who were kind enough to answer our many letters concerning personnel, arrangers and soloists on various recording dates. We have also interviewed many musicians in person. Over the years a few of the record companies gave help, depending on whom we happen to contact at the company. We have had assistance from Brad F. McCuen of RCA, Frank Driggs of Columbia; Bob Thiele of Impulse; and some bits and pieces from Dick Bock of Pacific Jazz; some from Capitol in 1954; and other information from Blue Note, Contemporary and in the 50's a lot of the Prestige material from Bob Weinstock.

Late in 1964 a mimeograph machine was purchased and our first publication was issued. This first book was Les Brown and his Band of known. Sales were good, so we went ahead with Nat King Cole, Woody Herman - 1959-1965, Ruby Braff and others.

The following Operatic Artists are among those who have made, or will make Records for the Edison Phonograph

Aino Ackte, Soprano	Heinrich Knot, Tenor
Adelina Agostinelli, Soprano	Paola Koralek, Soprano
Carlo Albani, Tenor	Lucette Korsoff, Soprano
Giuseppe Anselmi, Tenor	Maria Labia, Soprano
Blanche Arral, Coloratura soprano	Bianci Lenzi, Lyric soprano
Prete Benedetti, Baritone	Eduard Lichenstein, Tenor
Alessandro Bonci, Tenor	Luigi Lucenti, Basso
Celestina Boninsegna, Soprano	Umberto Macnez, Tenor
Lucrezia Bori, Soprano	Giuseppina Finzi Magrini, Soprano
Ernesto Caronna, Baritone	Pomplila Malatesta, Basso
Thomas Chalmers, Baritone	Giovanni Martinielli, Tenor
Florencio Constantino, Tenor	Carmen Melis, Soprano
Alfredo Costa, Baritone	Rinaldo Pavoni, Soprano
Armand Crabbi, Baritone	Giovanni Polese, Baritone
Italo Cristalli, Lyric tenor	Marie Rappold, Soprano
Eduardo de Bury, Baritone	Romano Rasponi, Baritone
Eleonora de Cisneros, Contralto	Georges Regis, Tenor
Marie Delna, Contralto	Attilio Salvaneschi, Tenor
Andreas de Segurora, Basso	Angelo Scandiani, Baritone
Emma Destinn, Soprano	Henri Scott, Basso
Fritz Feinhals, Baritone	Antonio Scotti, Baritone
Maria Galvany, Coloratura soprano	Leo Slezak, Tenor
Aristodemo Giorgini, Tenor	Aldo Stanzani, Tenor
Marville Harrold, Tenor	Marguerita Sylva, Soprano
Melitta Heim, Coloratura soprano	Carl Von Hulst, Baritone
Heinrich Hensel, Tenor	Fritz Vogelstrom, Tenor
Karl Jörn, Tenor	Edyth Walker, Soprano
Giuseppe Kaschmann, Baritone	Capolina Longone-White, Soprano

The Edison Disc Records appearing below are part of the large number which have been approved and will appear among the first lists announced for sale

Operatic Selections

"Ah! So Pure"—Martha (Flotow) Tenor solo in English
"Anvil Chorus"—Il Trovatore (Verdi) Opera chorus in English
"Stridono lassu"—Ballatella—I Pagliacci (Leoncavallo) Soprano solo in Italian
"Eclat de Rire"—Manon Lescaut (Auber) Soprano solo in French
"Mi chiamano Mimi"—La Bohème (Puccini) Soprano solo in Italian
"Miserere"—Il Trovatore (Verdi) Soprano, tenor and chorus. In English
"Vissi d'arte, vissi d'amore"—Tosca (Puccini) Soprano solo in Italian
"In quelle trine moribonde"—Manon Lescaut (Puccini) Soprano solo in Italian
"Alessandra"—Thais (Massenet) Baritone solo in Italian
"O tu Palermo"—Vespri Siciliani (Verdi) Basso solo in Italian
"Ambo nati in questa valle"—Linda di Chamounix (Donizetti) Baritone solo in Italian
"Siciliana"—Cavalleria Rusticana (Mascagni) Tenor solo in German
"Ave Maria"—Otello (Verdi) Soprano solo in Italian
"Addio"—La Bohème (Puccini) Soprano solo in Italian
"Voi che sapete"—Nozze Di Figaro (Mozart) Contralto solo in Italian
"Mein lieber Schwan"—Lohengrin (Wagner) Tenor solo in German
"Air de la reine de la nuit"—La Flûte Enchantée (Mozart) Soprano solo in French
"Nobli Signori salute"—Gli Ugonotti (Meyerbeer) Contralto solo in Italian
"Seguidilla"—Carmen (Bizet) Contralto solo in French
"Voi lo sapete"—Cavalleria Rusticana (Mascagni) Soprano solo in Italian
"Un bel di vedremo"—Madama Butterfly (Puccini) Soprano solo in Italian
"Dir che ci sono al mondo"—Zaza (Leoncavallo) Soprano solo in Italian
"O, Paradies"—Afrikanerin (Meyerbeer) Tenor solo in German
"E lucevan le stelle"—Tosca (Puccini) Tenor solo in Italian

Instrumental Selections

"Berceuse"—Jocelyn (Godard) Cello solo
"Dear Heart"—Tito Mattri Violin, flute and harp
"The Evening Star"—Tannhäuser (Wagner) Cello solo
"The Fairest Rose Waltz"—Engelmanns Nylphone solo
"Flower Song"—Lange Violin, cello, flute and harp
"Farewell"—Farantella (Arditi) Orchestra
"Heartstrings Waltz"—Lecsey Hungarian orchestra
"Love's Old Sweet Song"—(Malloy) Violin, flute and harp
(a) "Maria"—(Dorily); (b) "La Media Noche"—(Jeliss) Violin solo
"Memories of Home"—(Gutmann) Violin, cello, flute and harp
"The Mocking Bird"—Fantasia (Wagner-Stobbe) Nylphone solo
"Prize Song"—Die Meistersinger (Wagner) Violin solo
"Romanza Andaluza"—(Sarante) Violin solo
"Rondo Capriccioso"—(Saint-Saëns) Violin solo
"Serenade"—(Mozzkowski) Violin, flute and harp
"Simple Aveu"—(Thomer) Cello solo
"Souvenir of Moscow"—Russian Airs (Hienazski) Violin solo
"Tancredi Overture"—(Rossini) Orchestra
"Traumeri"—(Schumann) Cello solo
"Whispering Flowers"—(von Blon) Reed orchestra
"Funeral March"—(Chopin) Orchestra
"Every Little Movement"—Madame Sherry (Hoschna) Hungarian orchestra
"Wedding of the Winds Waltzes"—(Hall) String orchestra
"Zampa Overture"—(Lange) String orchestra
"Gentle Loci"—(Thera) String quintet
"Hearts and Flowers"—(Tobani) String orchestra
"Air"—(Bach) String quartet
"Light As a Feather"—(Kollinson) Bells solo
"Sweet Longing"—(Menzel) Violin, flute and harp
"Ave Maria"—(Schubert) Violin solo
"L'Elegante Polka"—(Dumars) Nylphone solo
"Rose of Mexico Waltz"—(Dunn) Reed orchestra
"The Birds and the Brook"—(Stills) Reed orchestra
"Polonaise Brilliant in D"—(Pjinnawski) Violin solo
"Broken Heart"—(Gillie) String orchestra
"Lukumi"—Tango (de Velasco) Hungarian orchestra
"Apple Blossoms"—(Roberts) String orchestra
"Der Geigenmeister von Cremona"—(Hubay) Violin solo
"Sweet Spirit, Hear My Prayer"—(Wallace) Violin, cello flute and harp
"The Kiss Waltz"—(Arditi) Reed orchestra
"On the High Alps"—(André) Violin, cello, flute and harp
"Mignon Overture"—(Thomas) String orchestra
"Casino Tanze Waltz"—(Gungl) String orchestra
"Santiago Waltz"—(Gungl) String orchestra
"La Gitana Waltz"—(Bucalossi) Orchestra
"Kathleen Mavourneen"—(Crouch) Violin, flute and harp
"William Tell Fantasia"—(Rossini) Nylphone solo
"Three Solitaires"—Concert Polka (Herbert) Orchestra
"Southern Roses Waltz"—(Johann Strauss) String orchestra
"Stephanie Gavotte"—(Czibulka) String orchestra
"Meditation"—Thais (Massenet) Violin solo
(a) "Moment Musical"—(Schubert); (b) "Mazurka"—(Benoist) Violin solo
(a) "Serenite"—(Fjervestens); (b) "L'abeille"—(Schubert) Violin solo
"Spring Song"—(Mendelssohn) String orchestra
"Quartet from Rigoletto"—(Verdi) String orchestra
"Sonpe D'Autonne Valse"—(Joyce) String orchestra
"Quis est homo"—Stabat Mater (Rossini) String orchestra
"Heimweh"—(Jungmann) Violin, cello, flute and harp
"Wine, Woman and Song Waltz"—(Johann Strauss) String orchestra
"Love and Spring Waltz"—(Waldteufel) String orchestra
"Hear Me Norma"—(Bellini) I lute and clarinet duet, reed orchestra accompaniment
"Ange d'Amour Waltz"—(Waldteufel) String orchestra
"Sextet"—Lucia de Lammermoor (Donizetti) String orchestra

Page 5

The following Edison Disc Records have been paired, priced and numbered, and will appear in the first lists

	\$1.00 List		\$1.50 List
50001	"Moonlight in Jungeland"—(Dempsy & Schmid) Negro duet	80001	"The Bloom is on the Rye"—(Bishop) Tenor and baritone
50002	"Below the Mason-Dixon Line"—(Redd) Negro melody	80002	"Berceuse"—Jocelyn (Godard) Cello solo
50003	"Old Folks at Home"—(Foster) Contralto and chorus	80003	"Miserere"—Il Trovatore (Verdi) Soprano and chorus in English
50004	"Nearer, My God, to Thee"—(Mason) Baritone and chorus	80004	"The Larkwood Watch"—(T. Williams) Tenor and baritone
50005	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80005	"Whispering Flowers"—(Tobani) Reed orchestra
50006	"Happy Days"—(Sireleski) Soprano solo	80006	"On the Road to Mandalay"—(Prinze) Baritone and chorus
50007	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80007	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
50008	"Rondola Andaluza"—(Sarante) Violin solo	80008	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
50009	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80009	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
50010	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80010	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
50011	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80011	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
50012	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English	80012	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
82001	"Miserere"—Il Trovatore (Verdi) Soprano and chorus in English	82003	"Rondo Capriccioso"—(Saint-Saëns) Violin solo
82002	"The Evening Star"—Tannhäuser (Wagner) Cello solo	82004	"Flower Song"—Lange Violin, cello, flute and harp
82003	"The Evening Star"—Tannhäuser (Wagner) Cello solo	82005	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
82004	"The Evening Star"—Tannhäuser (Wagner) Cello solo	82006	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
82005	"The Evening Star"—Tannhäuser (Wagner) Cello solo	82007	"The Heart Bowed Down"—The Bohemian Girl (Balfé) Baritone solo in English
82006	"The Evening Star"—Tannhäuser (Wagner) Cello solo		
82007	"The Evening Star"—Tannhäuser (Wagner) Cello solo		

Page 4

BEHIND THE COBWEBS

Carl Kendziora

NATIONAL MUSIC LOVERS New York

Old Time Song Series

THE ROSARY

EDUARD LA SALLE

1009-A

Label of the Month; We'll start right out this time as there's quite a bit to write about this label. It is NATIONAL MUSIC LOVERS (which we'll refer to as NML), a label of many color schemes but just one design, as illustrated, consisting of a shield-shaped center on a background including a vertical stripe and a horizontal line. Within shield: Label name and maker's name are combined at top - National Music Lovers Inc., New York. Next below: a series title, indicating the type of selections. To left of center hole, a letter, A to N, designates each of the first fourteen releases; subsequently the letter is dropped. The words "Electrically Recorded" are added to the label at least as early as NML 1164.

Our example ("A" side illustrated) is NML 1009 and here are full details: NML 1009 - A. The Rosary (660-1P) as by Eduard La Salle, Tenor Solo/B. Might Lak' A Rose (17105-B) as by Jane Collins, Mezzo Soprano Solo. 660 is a Paramount master which was originally issued on red-label Para 50033 as "Ernest Davis with Orchestra." 17105-B is the catalog number of the original Olympic issue, which (according to "Talking Machine World") credited the artist as Jane Bartlett. The use of false names is typical of NML sides from other companies (which constitute the bulk of the NML output).

A single catalog-number series is used, with known range; NML 1000-1208. In this range we find a variety of types of material including: "Old Time Song Series" - First color scheme: Gold shield, black background, gold-and-white stripe; black label name and titling. Second color scheme: Black shield, gold background, black-and-white stripe; white label name, gold titling. "Hymns And Sacred Song Series" - Dark green shield, gold background, green-and-white stripe; white label name, gold titling. "Operatic Song Series" - Purple shield, gold background, purple-and-white stripe; white label name, gold titling. In order of appearance (all with same color scheme), "Dance Series No. 1" - "Dance Series" - "Latest Song And Dance Series" - Red shield, gold background, red-and-white stripe; white label name, gold titling. "Band And Concert Series" - Blue shield, gold background, blue-and-white stripe; white label name, gold titling. "Irish Song Series" - Gold shield, light green background, gold-and-white stripe; green label name, black titling. "Novelty Series" - Orange shield, gold background, orange-and-white stripe; white label name, gold titling.

An extraordinary feature of the NML catalog is the existence of two different sets of NML records bearing the catalog numbers 1032-1039. Both are marked as the "E" (or fifth) release, and

all are dance sides. The two sets also differ in having a bright-red or a dark-red shield, respectively. An example: NML 1035 (bright red): A. Bambalina (5092) as by Master Melody Makers/B. I Love Me (5182) as by Music Lovers Dance Orchestra. NML 1035 (dark red): A. Lost (A Wonderful Girl) (1232) as by Master Melody Makers/B. To-Morrow (1196) as by Music Lovers Dance Orchestra. The why of the duplicated catalog numbers remains a mystery.

Two very brief series of 3-digit master numbers appear to have been NML's own; we have compared a number of them with other company's versions without finding any the same. These masters are: A 100 series (known range, 101-116) for NML's initial release of "Old Time Songs" (Standards); and a 200 series (known range, 201-212) providing some of the operatic selections (but not all) in NML's fourth release. An "LL" prefix typically appears with these masters; as well as with some from other companies.

Paramount, Emerson and Olympic masters appear on NML beginning with the second release. Later, NML draws heavily upon Plaza 5000-6000-7000 masters (including some assigned to material from Pathe), and on ERL-Consolidated 3100-3900 and 31000 masters. Some NML sides show no master numbers but have been traced by us to sources among those listed above, by aural comparison.

The date range for NML is 1922-1927. Advertisements of NML records have been found by Dan Mahony in Judge, a humor magazine of the twenties. The first NML release is advertised in that magazine's October 28, 1922 issue; other releases in issues at least as late as 1925. The top of the known NML catalog includes 1927 tunes. A New York City telephone directory of 1923 gives: National Music Lovers, Inc., 354 Fourth Ave. A later directory shows the address changed to 327 West 36th St.

Apparently there was no record trademark, the company having followed the less-common procedure of obtaining a copyright upon the label design, instead. (The copyright date of July 10, 1923, and a "publication" date of May 7, 1923, given in the copyright data, appear irrelevant in view of the known earlier Judge advertisement for NML issues). Nothing else is known of the company or its operations.

We have handy the text for only one of the Judge advertisements. This, in the February 23, 1924 issue, offers 8 records of "Old Time Favorites" for \$2.98 plus postage. The offer includes this statement: "Try these records in your own house for 10 days. If not delighted the trial costs nothing. Don't send a penny now. Pay postman only \$2.98 plus postage on arrival. Money back at once absolutely guaranteed if you are not more than pleased." There may have been different prices for other offers. It is quite possible that NML was sold only on a mail-order basis. Do any readers have further data on prices and methods of sale?

There are many fine items to be found on NML, all disguised by phony artist credits. A few examples to give a slight idea of what one might find: "It All Depends On You" (mx 7040 - Jack Pettis) on NML 1195; "Sometimes I'm Happy" (mx 7174 - Six Hottentots) on NML 1208; "Somebody Loves Me" (mx 5593, re-numbered from Pathe mx 105481 - California Ramblers) on NML 1098; "I Can't Get The One I Want" (mx 5534) on NML 1099, "Charley My Boy" (mx 5570) on NML 1097, "Then I'll Be Happy" (mx 6297) on NML 1133 (these last 3 all by Fletcher Henderson); "I Miss My Swiss" (mx 6081 - California Ramblers) on NML 1123.

Space precludes our continuing our corrections and additions to Volume 1 of Rust's tome, but we hope to pick up where we left off in the next column. Two small items herewith, however. Iwan Fresart, of Wavre, Belgium, writes that we we erred in issue 72 where we gave 8485-A and 8487-A as the correct coupling for the King Oliver Jrs AA-117. Iwan says he has a copy of the record and 8484-A and 8486-B is the coupling as Rust lists it. We stand corrected and our information was obviously incorrect.

(CONTINUED ON PAGE 10)

Edison Disc production was still quite new hence the tentative nature of the list. By May 1913 another catalog was prepared and was designated as the Preliminary Catalogue. This catalog did not list the selections that were crossed off on our copy. A later catalog from about August lists still additional matchings and further deletions. The first permanent matchings were then made and almost all of the early matchings were eliminated. Certain numbers seem to be blank and we have found no assignment. 82011 has no assignment and 82038 through 82039 do not appear on these lists. We have that since it was going to remain record sides, that 82031 was a convenient number to start with. Probably we will never know unless copies of the records do turn up.

The first three pages of both listings are identical and we only reproduce them once. Since the only copies we know of are from Company files they do show cross outs and deletions. The reproductions were supplied through the courtesy of the Edison National Historic Site.

**CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY**



Gentlemen:

In reply to your kind offer to perhaps publish a picture of the Ramblers when I was a member, I am enclosing a photograph of the band taken in January of 1928.

To my knowledge this was the last time the California Ramblers were employed as a unit. The band played the McAlpin Hotel from January until September of 1928. The personnel was the same as the picture shows. Records made during that period were by the same men except when Ed Kirkeby had a few other obligations with other musicians, I suppose, to fill his numerous record dates. I would like to say that Ed Kirkeby was one of the finest men I ever knew. His understanding and helpfulness to me is something I've never forgotten. I was twenty years old at the time and a green kid from the country.

In 1932 I played with the Ramblers again. The spot was the Ramblers Inn. Personnel then as I remember included Adrian Rollini (Bass Sax and Vibraphone), Arthur Rollini (Tenor Sax), Bobby Davis (Alto Sax), Fred Van Eps, Jr. (Trumpet), Cliff Wetterau (Trumpet), Tommy Fellini (Guitar), Herb Weil (Drums). There were others but I have forgotten their names. This lasted just a few weeks and because of the lack of business, the depression, that was the last of my New York playing days.

I do not play any more but still love good jazz when I can hear it. Being fortunate enough to have played, and known so many of the good musicians of the twenties was a rare privilege.

I have been in the retail music business here in Cortland, New York since 1930.

Again I thank you for your kind offer.

Very truly yours,

Reg Harrington

Editor Note:

See Calif. Ramblers Edison discog., RR 48 for reference to Reg Harrington.



Photograph (left to right): JOE LAFARO, violin; ? , sax; SPENCER CLARK, bass sax; ? , sax; REG HARRINGTON, trombone; CHAUNCEY GRAY, piano; HERB WEIL, drums (standing); SAM RUBY, tenor sax; ? , trumpet; TOMMY FELLINI, banjo; FRED VAN EPS, JR., trumpet. Are missing saxes HAROLD MARCUS and PETE PUMIGLIO? & missing trumpet, CLIFF WETTERAU or TONY RUSSO?

**CORRESPONDENCE,
FILLING
IN
DISCOGRAPHICALLY**



ERNIE GOLDEN ORCH - Prolific recorders

(info. from editor, L. K.) (reference Variety, 9/1/26)

Ernie Golden Orch. at Hotel McAlpin:

"Golden, one of the big three among N. Y. 's hotel dance and radio favorites"

"Recording prolifically for every brand of record from the 39-centers up, it was thought Golden was 'killing his chances' for the major brands, i. e. the 75¢ records. But radio (WMCA) stood him in good stead here, going from the Harmony 39¢ disc to the Brunswick, a class product ... *RUSSETT SHOWS HIM TO 1931 ONLY.*"

Personnel: Robert W. Beers and Elwood Boyer - tps; Albert L. Cassey - tmb; Edward Lamont, Bennie Bonacio, Gilbert Koerner - reeds; Lloyd Marsh - dms; Louis Schassague - tuba; Tony & Ralph Colicchio at banjo & violin, doubling on an assortment of strings; Golden - piano" *Cassidy*

L. K. note: Golden had some fine hot solos on a number of his recordings, particularly during this period. It was probably Elwood Boyer, Cassey, and Koerner. Koerner was one of the really unsung "hot" men who made a gang of recordings. (Re: Koerner - See Kelly Column p. 2)

DIXIELAND SWINGSTERS (Re: RR 72)

Further information from Andrew Smith, Waynesville Mo. A couple of issues back there was a question about personnel of "Dixieland Swingsters". Since then I talked to Dave Durham and he gave me the personnel:

Piano	- Jerry Collins
Trp	- Dave Durham
Guitar	- Larry Dowling
Bass	- Cliff Steir
Sax & Cl.	- Buck Houchins

TED WEEMS, KENNY SARGENT

Letter from Leon Whitley, Dallas, Texas

As always have enjoyed your magazine, but would like to see more articles like the ones on Leo Reissman and Ted Weems, which I enjoyed very much (re: RR70, 72).

Ted Weems was a close friend of mine and this article brought back memories although I can't help wishing more had been said of his great 1950-54 band which I saw many, many times.

Here's a couple of items for your "Where Are They Now" column:

Kenny Sargent who sang with Blue Steele and Glen Gray is now an all night D.J. at station W-R-R here in Dallas.

Also, I would like to know where Neil Buckley, who sang with Don Bestor, and Johnny Drake, who sang with Eddy Duchin, are now.

WANDERERS, TUNE WRANGLERS, HOTCHKISS SCHOOL SYNCOPATORS, HERWIN, TED WALLACE and ERNIE GOLDEN and BEN SELVIN on the Columbia 3000-X series.

All research from Dr. Bob Healy of Colorado Springs, Colorado.

Dear Men:

A few comments: Re issue #74 (Filling in Discographically) Page 9 -- The Wanderers. With all due respect to Knocky Parker's memory, there is still a little straightening out to be done. Fred Hoeptner interviewed Roy Newman a number of years ago about his recording career. Roy stated that this was one of his first records, and naturally Roy played the piano. I'll go along, however, with Knocky, that he (Knocky) played the piano. Roy never had the pounding style that Knocky had. Now as to other personnel.

On sides I have heard (admittedly not many) there has not been a tpt. So, let us place Hollis "Holly" Horton on the clt. Holly later worked with Roy Newman as featured clt. player on all recordings.

So that takes Dick Reinhart off the clt. Let's give Dick his rightful instrument, rhythm grt.

If Knocky was so explicit about Marvin Montgomery playing violin, let's give credit to the usual violin player also. Namely, Fred Casseres.

Bert Dodson on banjo. Possible, but let's put him on bass. The instrument he played when with the Light Crust Doughboys, and continued to play when he formed the "Cass County Boys". Let's also include another grt. picker, one Muryel Campbell, commonly referred to as Zeke or Uncle Zeke, and who is given vocal credit along with Holly Horton on "Thousand Miles". (Editor's note): Well! Well!

Re RR #69: Corrections to the "Tune Wangers" data. BS 99431 also issued on Victor 20-2070.

For the Oct. 24, 1936 session, omit Red Brown, bjo. and include Bill Dickey, bjo.

For the Feb. 24, 1937 session, change unknown grt. to unknown accordion.

For the Oct. 25, 1938 session, BS028593 and BS028597 both have vocals by Leon Seago.

Re RR #64, page 9. For Wayne Jones of Chicago. I have Co Personal 62:

"Indian Love Call" played by the 'Syncopators' (Hotchkiss School), master nr. 170023/

"Some other Day, Some other Girl" same group, master nr. 170022.

Re RR #69, page 10. The Herwin label.

I have Herwin 75555 "Lindbergh" (7261)/Lucky Lindy" (7280) both sides by Ernest Hare (Baritone Solo, Orch. Acc.)

I know you are interested in the Calif. Ramblers. Here is an item I haven't seen listed before. Green label.

Col. 3721-X "Fiesta De Novios" (Sweetheart's Holiday) cc. to Robinson y Kahal as by Ted Wallace and His Campus Boys, matrix nr. 195016-1/Hola Margarita (Hello Margot) cc. to Davis y Pascal as by Ernie Golden y su Orquesta, matrix nr. 195017-1.

I also have a heretofore unlisted Ben Selvin item. Green label Col. 3971-x "Si Fuera Rey" (If I were King) (195077-1)/Ya Vuelven Los Dias Felices (Happy Days Are Here Again) (195076-1) both sides by Ben Selvin y su Orquesta.

LOUIS ARMSTRONG (Re: RR69, p 7 'Hilbert')

Info. from Dave Carey, London, England

Ref. Armstrong comments in current issue of "RR" (Bob Hilbert) ... There is at least one diff. take on Col. "Between the Devil and the DBS". Rust gives the OK take of this item as 405130-3 but, on the Parlo (E), it is -A, which makes me wonder if it might be the Parlo, which is odd man out. The take on "Kickin' the Gong Around" on Col. is -4 but this is the same as the OK and PaE.

MORE ON ISHAM JONES (Re: RR 68, 69, 70, 73, 75)

from Dave Kingsbaker, Oshkosh, Wisconsin

I have an addition and a correction to make with regard to the 1934 picture of the Isham Jones band which appeared in the Isham Jones issue (June '65 #68) of "Record Research."

The picture was taken at the Ritz Carleton Hotel in Atlantic City, New Jersey. The unidentified violinist, in the middle is NOT Nick Hupfner (so advised - my 6/3/65 letter), but is VINCE ALLOTTA.

The Isham Jones line-up, contained in my letter (RR 70) and in connection with the Victor LP (the LP covers the complete Victor recording span - 8/17/32 through 7/16/34) was not considered complete for that period, though nearly so, but I neglected to advise you of this fact. Please accept my apologies.

Recently, I was most fortunate in acquiring a picture of the Isham Jones band taken at the Ambassador Hotel in Atlantic City, New Jersey some time between June and August 1933. The band was there those three months.

The line-up in the picture is as follows:

TPTS - George Thow, Johnny Carlson, Joe Hostetter
TBNS - Jack Jenney, Red Ballard
SAXES - Vic Hauprich (2nd alto); Milt Yaner (1st alto); Maynard "Saxie" Mansfield - tenor
VLNS - Nick Hupfner (1st); Eddie Stone (2nd) vocalist

PIANO- James "Jiggs" Noble
GUITAR-Jack Blanchette (doubled on violin)
STR BASS - Richard Kissinger
TUBA - Joe Bishop (also arranger)
DRUMS- Wally Lageson

It was most gratifying to note Leo Walker's "Reply" in a current issue (RR73) Record Research, to my inquiry of last June for the line-up of the Isham Jones picture appearing on page 66 of his book, "THE WONDERFUL ERA OF THE GREAT DANCE BANDS."

I have an almost identical copy of this very photo (mine does not have the band in "playing" position).

The picture was taken when the band was at the Hotel Lincoln in New York City - 1935-36.

I believe there might be just one minor correction in the line-up, which Mr. Walker furnished. The last name of the first trombonist listed has been spelled D-e-t-o-r-z-y. Milt Yaner and another former member of the Jones band have advised me that the name is D-e-l-o-r-y.

Milt Yaner furnished the additional information on the 1934 photo, the 1933 line-up, etc.

Again, thank you for printing the Leo Walker letter.

WELKABILLA (re: RR 74)

Research from Paul Burgess, Atlantic City, New Jersey

Gentlemen:-

As regards the Lawrence Welk side on Broadway

1462, personnel is as follows:-

Welk-Accordion/3rd Alto Sax
Leo Fortin-Trumpet
Rolly Chestney-Guitar/Violin/Tenor Sax/Arranger
Frank Sanders-Trombone/Piano/Vocals/
Announcing on airshots, etc.
Harold "Squeak" Borton-Reeds/Trumpet/Melophone
Homer Schmidt-Drums

On Broadway 1467, Sanders does the vocal, plays the piano, and is accompanied by the Welk band. Mr. Sanders remembers another title, which may be from the same session: My Canary's Got Circles Under His Eyes. It was released, he believes.

At the time of these records, the Welk band was playing at Union (?) Ballroom in Milwaukee, and doing airshots out of Yanceton, S.D. The band worked out of Sioux City. Source of this information is Frank Sanders, who now lives in this area.

JESSE CRAWFORD (Re:RR 69, 71)

Letter from W. S. Green, North Hollywood, Calif.

Dear Mr. McAndrew: My compliments on your outstanding review of the George Wright "Tribute to Jesse Crawford" record in the July '65 issue. It was a pleasant surprise to find such nostalgic theatre organ material in a normally jazz publication. Your comments indicated a long and intimate relationship with the organ, a memory also very dear to me. I'm wondering if you are aware that the hobby of theatre organ lore has been organized for 10 years in the national Association of Theatre Organ Enthusiasts, with many local chapters. We restore the old giants in theatres (when possible) and find them other homes when the theatre is about to be steelballed into a parking lot. We publish two magazines (8 issues a year), THEATRE ORGAN and the BOMBARDE. I'm editor of the latter, all for the love of it. If interested drop a line to ATOE, Box 285, Griffin, Georgia, and request a sample copy of the BB or TO. Be sure to include the magic words "Stu sent me!" I forwarded a Xerox of your review to Geo. Wright & he is delighted. You gave him a much more complete review than my space allows. Best wishes. W. S. Green, Editor.

OKEH MELODIANS, SYLVESTER AHOLA, BILLY HAYS/SAM LANIN, OKEHS MUDDLE, etc.

further research from Bert Whyatt, Somerset, England

Woody Backensto's piece in the 67th issue on Sylvester Ahola interested me very much. More articles like this, please.

The two OKEH MELODIAN sessions have long been favourites of mine and I had always considered them to be SAM LANIN things because his name is on the labels of the British issues. But Brian Rust, in his 2nd edition of "Jazz Records," says that JUSTIN RING was the director. Anyway, I asked Hooley what he could remember

and the dates and he wrote to me: "I only played the one session with Sam Lanin (in spite of what the books might say) and the two tunes were How Long Has This Been Going On/I Fell Head Over Heels in Love. I picked them up as soon as I got to London as I could still remember the titles clearly. I still have these. My TWO diaries list the date as November 11, 1927, so Brian's book is wrong. My diary lists only those two numbers. I can definitely say that Sam Lanin conducted the session. He played the cymbal crashes himself to save the price of one musician. A man named Fred Hager was in charge of recording there about that time, with Ring." From this, we can cancel the September 17, 1927, date from the Ahola discography. The exact date of the November session may well remain for ever a query; the 14th comes from the Okeh recording files, I believe, but Hooley's diary (very reliable, Brian Rust tells me) note of the 11th should be accurate - after all, he was there!

September session: W81447 issued on PaE R3438 (take B) as Sam Lanin's Arkansaw Travellers; W81448 issued on PaE R3437 (take as yet unknown; cannot find a copy anywhere) as Sam Lanin & his Famous Players. November session: W81816 is take B on PaE R3499. There are lots of good sides amongst the Lanin OKEhs and a listing in RR would be valuable. I believe Woody has a lot of data and I have too. How about it? You said you'd like to know about the BILLY HAYS/SAM LANIN OKEhs (Filling In - also issue 67). Actually, these sessions are real odd-jobs and the front man could have been almost anyone!

December 5, 1927 (approx): W81917 OK 40953 Marianne (waltz) W81918B - There's A Ricketty Rackety Shack PaE R3499 W81919B OK 40967 When You're With Somebody Else PaE R139 OK 40953 as BILLY HAYS AND HIS ORCH., OK 40967 as BENNY MEROFF & HIS ORCH., PaE R3499 as SAM LANIN'S ARKANSAW TRAVELLERS, PaE R139 as SAM LANIN & HIS FAMOUS PLAYERS

February 15, 1928 W400084A OK 40996 My Miami Moon PaE E6024 W400085B - I'm Always Smiling - OdG A221095 W400086B OK 41002 I Just Roll Along OdG A221095 OK 40996 as BILLY HAYS & HIS ORCH., OK 41002 as OKEH MELODIANS, PaE E6024 as WILL PERRY & HIS ORCH., OdG A221095 as (I believe) SAM LANIN & HIS FAMOUS PLAYERS

May 4, 1928 W400648B OK 41038 I'd Rather Cry Over You PaE R180 W400649B unissued I'm Riding To Glory PaE R180 W400650B OK 41038 Get Out And Get Under The Moon PaAu A2549 OK 41038 as BILLY HAYS & HIS ORCH., PaE R180 as SAM LANIN & HIS FAMOUS PLAYERS, PaAu A2549 as SAM LANIN & HIS ORCH+

June 25, 1928 W400820 OK 41079 Too Busy PaE R217 W400821B - Darling - -OdG A189186 W400822B OK 41066 Happy Go Lucky Lane PaE E6130 W400823 OK 41074 Sweetheart Lane PaE E6082 OK 41079 as BENNY MEROFF & HIS ORCH (W400820) and SAM LANIN & HIS FAMOUS PLAYERS (W400821), OK 41066 as HARRY RESER'S JAZZ PILOTS, OK 41074 as BILLY HAYS & HIS ORCH., PaE R217 as ROOF GARDEN ORCH., OdG A189186 as (I believe) SAM LANIN & HIS FAMOUS PLAYERS, PaE E6130 as WILL PERRY'S ORCH., PaE E6082 as HARRY RESER'S ORCH.

What a mess! The sides I know from the above have the Lanin sound of the period and he must have had a hand in at least some of them.

FRANKIE MARVIN SONG COMPOSITIONS compiled by researcher Joe Drochetz, Minneapolis, Minn. from U. S. Library of Congress (1928 to 1934) Music Catalog Copyright Index Nos.

The songs listed were copyrighted by Frankie Marvin during the 1928 to 1934 period. The numbers are index nos. and are not copyright nos. or phono record nos. As such they give a good idea of his recordings for various cos. during that period. But they are only part of the songs he recorded, as did a number of songs composed by other writers plus many public domain songs.

Hanging of Hickman 21139 Oklahoma Blues 21960 Poor Man's Blues 22094 Song of Myself 22372 Walkin' Down the Railroad Track 24889 I'm Riding the Blinds 25320 It's Funny when you feel that way 13572 Miss Moonshine 25840 My Mammy's Yodel Song 6133 Oklahoma, Land of the Sunny West 16384 Our Old Family Album 26126 Riding on the Elevated Railroad 6452 Song of Sorrow 4179 Stay Away From My Chicken House 26513 Two Gun Cowboy 14723 Yodeling Them Blues Away 17191 I am Just A Gambler 18979 Out On An Island 19815 Over at the Old Barn Dance 19816 Shu-Foot Lou 2524 Bear Cat Papa Blues 5617 At the Close of a Long Long Day 10657-22048 Go Along Bum 24682 I'm Goin' To Yodel My Way to Heaven 11285-20524 I'm the Man That's Been Forgotten 15866-18145 Jack & Jill 25020 Man With The Big Black Mustache 25215 Seven Come Eleven 25669 When You Hear Me Call 26064 Cowboy's Heaven 9654-23979 True Blue Bill 6784 Dying Cowgirl 10155

Folio of Down Home Songs (27294) Southern Music Pub Co. Inc. NYC 1932 Other Marvin info: RR65, 71

DECCA HILL BILLY SERIES (See RR 23,72,73,74) "What happened to DECCA #s 5999 thru 6005?" In our request for a missing gap in the Decca Hill Billy Series compilation we were really delighted to receive many replies to our query. We would like to thank Harry N. Fein, New York City; Jack Harper, Grand Rapids Michigan; Dr. Bob Healy, Colorado Springs Colorado; Albert Kuechle, Newark New Jersey; William Tolin, Tustin California and Hugh Weber, Tacoma Washington - and a special vote of thanks to Harry N. Fein for passing on to us a section of a page from a Decca listing which we reproduce here.

P.S.: Also Thank you to Stan Turner, San Diego, Calif.

5999 [Won't You Forgive Me—Voc. Jimmie Davis
[I Loved You Once—Vocal Jimmie Davis
6000 [I Now Have a Bugle to Play—Voc. Delmore Bros.
[Last Night I Was Your Only Darling—Vocal
6001 [Beaver Creek Texas Jim Lewis & Cowboys
[Hootin' Nannie Annie Texas Jim Lewis & Cowboys
6002 [Out Where West Winds Blow D. McBride & Boys
[I Don't Want Anyone but You D. McBride & Boys
6003 [Cielito Lindo—Voc. Sons of the Pioneers
[He's Gone Up the Trail Sons of the Pioneers
6004 [Ridin' Down the Canyon Rice Brothers' Gang
[Little Girl, I'm So Blue without You
6005 [I'm Thinking Tonight of My Blue Eyes—Singing & Sobbing
[Don't Let Your Sweet Love Die Denver Darling & Cowhands

HAVE YOU SEEN THE MILWAUKEE JAZZ LETTER**HIP** published by BOB GRUEL, 2508 W.HOPKINS STREET in MILWAUKEE WISCONSIN. It's newsy and has fine-to-the-point objective reviews of records and events. It runs 4 or more large legal size pages and is loaded to the hilt with information. It's \$1.00 for 12 issues - \$1.50 outside U.S.A.

THE SECOND LISTING

The Earliest Existing Edison Disc Catalog?

This listing is identical in pages one, two and three of first listing and no attempt was made to copy them. Page four included additional matchings.

Note that several have already been cut from the Regular First Preliminary announcement, as indicated by the crossing out.

The following Edison Disc Records have been paired, priced and numbered, and will appear in the first lists

\$1.00 List

- 50001 "Moonlight in Jungland" (Dempsy & Schmid) Negro duet
- 50002 "Below the Mason-Dixon Line" (Reed) Negro melody
- 50003 "Old Folks at Home" (Foster) Contralto and chorus
- 50004 "Nearer, My God, to Thee" (Mason) Baritone and chorus
- 50005 "Bonnie Sweet Home" (Gilbert) Soprano solo
- 50006 "Moonlight in Jungland" (Dempsy & Schmid) Negro duet
- 50007 "That Mesmerizing Mendelssohn Tune" (Berlin) Negro duet
- 50008 "The Mocking Bird—Fantasia" (Winter-Stokke) Xylophone solo
- 50009 "The Heart Bowed Down"—The Bohemian Girl (Balle) Baritone solo in English
- 50010 "The Heart Bowed Down"—The Bohemian Girl (Balle) Baritone solo in English
- 50011 "The Heart Bowed Down"—The Bohemian Girl (Balle) Baritone solo in English
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- 50014 "Air" (Bach) String quartet
- 50015 "Mignon Overture" (Thomas) String Orchestra
- 50016 "Broken Heart" (Gilbert) String Orchestra
- 50017 "Wedding of the Winds" (Hall) String orchestra
- 50018 "The Kiss Waltz" (Arden) Soprano and chorus
- 50019 "My Sambo" (Hilmar) Negro melody
- 50020 "The Two Poets" (Original) Vaudeville specialty
- 50021 "Fairest Rose Waltz" (Engelmann) Xylophone solo
- 50022 "Flower Song" (Lange) Instrumental quartet
- 50023 "Broken Heart" (Gilbert) String orchestra
- 50024 "Birds and the Brook" (Shalt) Reed orchestra
- 50025 "Where the Morning Glories Twine Around the Door" (H. Fox Tiller) Tenor and chorus
- 50026 "Forsetti-Tarantella" (Arden) Orchestra
- 50027 "Dreams of Gallies" (Monson) Soprano, Tenor and Basso
- 50028 "Forsetti-Tarantella" (Arden) Orchestra
- 50029 "On the Road to Mandalay" (Prince) Baritone and chorus
- 50030 "Old Folks at Home" (Foster) Contralto solo
- 50031 "L'Elegance Polka" (Demar) Xylophone solo
- 50032 "The Two Poets" (Original) Vaudeville specialty
- 50033 "Mocking Bird Fantasia" (Winter-Stokke) Xylophone solo
- 50034 "Fairest Rose Waltz" (Engelmann) Xylophone solo
- 50035 "Jokum Tango" (de Fries) Hungarian orchestra
- 50036 "In Happy Moments" (Wallace) Baritone solo
- 50037 "Bonnie Sweet Beanie" (Gilbert) Soprano solo

\$1.50 List

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- 50200 "The Heart Bowed Down"—The Bohemian Girl (Balle) Baritone solo in English

\$2.00 List

- 50201 "Miserere"—Il Trovatore (Ferdi) Soprano and chorus in English
- 50202 "The Evening Star"—Tannhäuser (Wagner) Cello solo
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"JAZZ DISCOGRAPHIES UNLIMITED" (continued)

Our plan is to publish discographies that will fill the void left by other books in the jazz field. Our efforts have been well received, although we have had a few critics, the reviews of our publications in Jazz Monthly, Jazz Journal, Matrix and others have certainly been encouraging. Also Coda and Hip-The Milwaukee Jazz Letter have blessed us with reviews. I would like to thank all of the reviewers for the good (and bad in one case) reviews.

Following is a capsule look at the books published and those that are to come:

BIG BAND SERIES: (Prices range from \$1.25 up on this series)

Charlie Barnet. A complete discography of Barnet and his band. Now out of print. We feel that this was one of our very best books.

Big Bands One and Big Bands Two. Both of these are now out of print, but several of the artists in these two volumes have been revised and brought up to date in later issues.

Big Bands Three contains 20 big band listings including Georgie Auld, Randy Brooks, The Commanders, Sonny Dunham, Jerry Wald and others.

Big Bands Four contains Will Bradley, Bunny Berigan, Gus Bivona, Buddy Rich, Jimmy Zito and others.

Les Brown and His Band of Renown. We now have a new revised 1966 edition on this one. The first edition sold out quickly.

I'm proud to say that Les himself (and Butch Stone) have copies of this one. And Les was very very pleased with it.

Erskine Hawkins, Horace Henderson, This book is now out of print.

Woody Herman, Volume 3, 1959-1966. We have just published a new 1966 edition of this volume. Photo of the herd on the cover taken at Disneyland 1965.

Jimmie Lunceford and his orchestra. This volume is now out of print.

Glenn Miller Alumni, Volume One. This volume contains Ray Anthony, Tex Beneke, Jerry Gray and others. This will be published and issued about June 1, 1966.

Jan Savitt and his Top Hatters (By George I. Hall). We feel that this "first of a kind" is one of the best in our series. Much research went into this one. A fine job by my "right arm".

We plan to publish several others in this series including Jimmy Dorsey (in early fall), Tommy Dorsey, Harry James, Gene Krupa and the BIG Woody Herman Discography. We take pride in the detail of these books by listing band personnel, alternate takes, unissued titles, band remotes, TV shows, vocal and arranger credits, and many other items of interest.

SPOTLIGHT SERIES: (Prices range from \$1.25 up)

Volume One: Nat "King" Cole (By George I. Hall), Out of Prt.

Volume Two: Ruby Braff (By George I. Hall) Out of Print.

Volume Three: Freddie Slack, Volume Four: Art Pepper
Future Volumes will include Joe Albany/AI Haig/Sadik Hakim; Herbie Steward and Maynard Ferguson. In this series we publish complete listings on all the recordings made by the artist.

MODERN JAZZ SERIES: (Price 75¢)

We only have one artist in this new series, The Big Bands of Dizzy Gillespie, 1945-1950, 1955-1957. We plan to do Fats Navarro as one artist in this series.

I wish to give my thanks to my two co-editors George and Bill and also to all of our many friends who sent in new information. We always welcome any additions and corrections to our published works.

(Ed.note): These Discographies can be obtained either from
ERNEST EDWARDS, Jr. or **GEORGE I. HALL**
1107 N. CARLEY AVE. or **337 ELLERTON SOUTH**
WHITTIER, CALIF. 90601 **LAUREL MARYLAND**

On the purchase of several books a discount can be had.

BEHIND THE COBWEBS (continued)

Jim Kidd, of Montreal, has acquired a copy of Br 6808 - Dog Bottom (E30039A)/Jungle Mama (E30091A) both as by Duke Ellington and His Famous Orchestra. Jim passed the information on to us when he found it wasn't shown anywhere in Rust. This is not an Ellington item. It is, in fact, a Chick Webb group but was issued on Br 4055 as by The Jungle Band, a name usually used for Duke Ellington sides on Brunswick. So, Br 6808 should be added to the issues for this coupling on page 334 of Rust with the note that it is erroneously credited to Duke Ellington.

PLAZA 5000 SERIES: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Please note that the gaps in our data are increasing in number and size at this point in the 5000 series. This is probably due to the fact that many of these masters are being issued only on Oriole, or only on Oriole and Domino, and not on Banner and Regal. So the chances of finding them are reduced with the number of records on which they appear. Your help is EVEN MORE URGENTLY NEEDED IN THIS RANGE!

That is all we have space for this time. We will soon be listing missing catalog numbers in Grey Gull family label issues, so get your Grey Gull and the rest (Radiex, Van Dyke, Madison, etc.) ready for checking! We will need your help in attempting these catalogs. Send data and comments to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine.

PLAZA 5000 SERIES (continued)

- 5812-
5813-
5814-SWEET KISSES -CONTINENTAL DANCE ORCHESTRA -BA 1487
5815-
5816-
5817-
5818-BY THE LAKES OF OLD KILLARNEY -JAMES CLEMONS -OR 324
5819-WHEN THE REST OF THE WORLD DONT CARE-HUGH DONOVAND 3462
5820-LOVELY LADY -BAR HARBOR SOCIETY ORCH. -BA 1506
5821-0, KATHARINA " " " " -BA 1485
5822-ALL THE WAY FROM TENNESSEE -MISSOURI JAZZBAND -DO 3458
5823-WHOLE LITTLE GIRL ARE YOU WITH TONIGHT -ROY COLLINS 341
DANCE ORCH. -OR 341
5824-
5825-KENTUCKY EYES -ARTHUR FIELDS -DO 3484
(Note: One of two couplings on Domino)
5826-WHEN IT'S MOONLIGHT ON THE MEADOW -HARRY CRANE -OR 349
5827-BITTER FEELIN' BLUES -JOSIE MILES -BA 1498
5828-THUNDERSTORM BLUES -JOSIE MILES -BA 1498
5829-
5830-THE PRISONER'S SONG -BOB WHITE -DO 3466
(Note: There 2 versions of 5830, one of which is Fed mx 2607)
5831-DOIN' THE BEST I CAN -VERNON DALHART -BA 1496
5832-OH, LADY BE GOOD -IMPERIAL DANCE ORCHESTRA -BA 1486
5833-WILL YOU REMEMBER ME -HARRY RICHMAN -BA 1493
5834-CALIFORNIA POPPY -HARRY RICHMAN -BA 1493
5835-ALABAMA BOUND -FLETCHER HENDERSON'S ORCH. -RE 9789
5836-SWANEE BUTTERFLY -FLETCHER HENDERSON'S ORCH. -BA 1508
5837-WHEN MY SUGAR WALKS DOWN THE STREET-FRANCES CLIFFORD -OR 420
5838-OH MABEL -HARRY LEE -OR 351
5839-

161 SURY/1258RAG V1203120W#
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